



# Cleveland Art



May/June 2005

The Cleveland Museum of Art Members Magazine

## From the Director

One can take for granted the magnificence of these things, until we have to say goodbye for a little while.

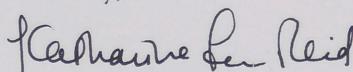
Dear Members,

The photograph on the cover of this magazine reminds me how privileged we are in Cleveland to have in our midst so many remarkable creative achievements. Gallery after gallery offers not just any works by Picasso or Eakins or Turner or Poussin, but their finest moments. A collection of 40,000 works of art would never be called small, yet, compared to the scale of our international peer institutions among comprehensive art museums, Cleveland's collection is concise and to the point: only the best.

Living in such an environment, one can take for granted the magnificence of these things as one casually walks past them day by day—that is, until we have to say goodbye for a little while. From the moment the first gallery closed so that the installation crews could begin to move works of art in preparation for the renovation and building project, we have missed old friends and new ones alike, missed them intensely. Already, we can't wait for 2008, when most of the collections of Western art will be back on view. And even then, we won't see the Asian collections for a few more years. No way around it: this is painful.

But then I remind myself how lucky Clevelanders are to have had the opportunity to grow accustomed to a daily life in which anyone at all could wander in and experience some of humankind's greatest feats, room after room of them, gathered here for all to share, free of charge. By the end of 2008, we will all be getting used to an even higher level of presentation, one that I assure you (and myself) will have been well worth the wait.

Sincerely,



Katharine Lee Reid, Director



## Take Note

### ● **Gallery Closure Schedule**

April 25: French and German decorative arts, manuscripts, and tapestries (galleries 216–217 and 223–233c) close

May 2: galleries 240–243 and Project 244 close

May 16: balance of Asian art collection closes

May 22: Borremans drawings exhibition opens in Project 244

June 2: balance of 1916 building closes

July 10: *The NEO Show* opens in galleries 239, 240, and 201–210

### ● *Masterworks from The Phillips Collection*, through May 29

● *Drawn with Light*, through June 16

● **Bon Voyage Fridays** On selected Fridays the museum remains open to 11:00 p.m. amid a variety of special events so visitors may have a last look at favorite galleries. April 29: *Contemporary*. May 13: *Asian*. May 27: *Armor Court and 1916 building*. July 8: *Ancient*.

● **Parade the Circle Celebration** is Sat./June 11, 11:00–4:00. Parade at noon. International and national guest artists join Greater Cleveland artists, families, schools, and community groups in Cleveland's favorite community arts event.

● **Summer in the Courtyard** Enjoy courtyard music and dining every Wednesday and Friday from June 15 through Labor Day weekend.

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## Katharine Lee Reid has presided over a critical half-decade in the history of the museum.



### KATHARINE LEE REID

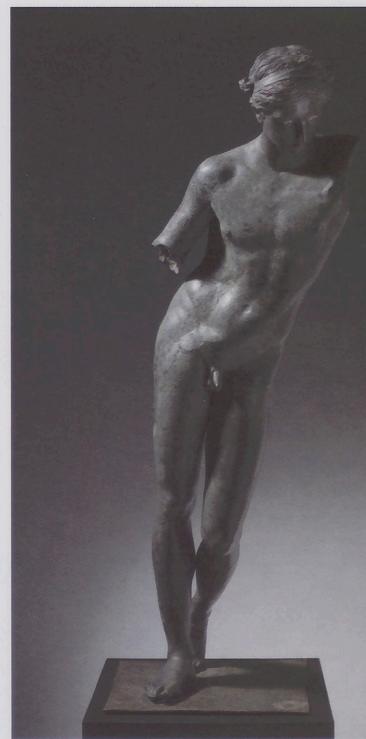
This past March, the director announced her intention to retire. This article presents an overview of her tenure here. The July/August issue will summarize the major art acquisitions of the past five years.

The director and architect Daniel Libeskind chat before a public forum at the Ohio Theater in 2003.

Katharine Lee Reid has been at the Cleveland Museum of Art since March of 2000, when she became director. Or one might say she has been here since the 1950s, when her father, Sherman Lee, was curator of oriental art (starting in 1953), and then director of the museum from 1958 to 1983. Her five intense years as director have been informed by that lifetime of understanding of this museum, of its character and its potential.

The first challenge was to inspire an institution that had not fully recovered from the unexpected death of Director Robert P. Bergman in May 1999. As the museum moved toward the selection of an architect for its expansion project, a high level of focus and energy was necessary on the part of the staff. The new director set a tone of quiet faith in the strength of the museum and its community. This attitude helped carry the museum through economic recession and the shock of the September 11, 2001, attacks so that the traditional business of collecting and presenting great art continued unabated while a new and simultaneous effort guided the expansion project. Today the museum finds itself in an enviable spot, with an improved collection, an exciting building project under way, and a bright future ahead.

The director recalls her first accessions meeting in June of 2000: "There were all kinds of wonderful objects, but one that stands out for me was the little Greek bronze statue of an athlete. Here we had a very talented curator who had recognized something that's at the frontier of knowledge, a work of art from the brink of Archaic to Classical. It's an extraordinary privilege to work in a museum that has the means to research and acquire objects like this, and that also has a responsibility to cover the entire range of cultures. It's a duty, but a privilege as well." Since that afternoon in 2000, the museum has added more than a thousand works to the collection—some of them filling gaps or strengthening holdings in particular areas, others adding entire new dimensions. Even the briefest list is impressive: the ancient Greek *Apollo the Lizard Slayer*, Lee Krasner's *Celebration*, a suite of monumental neoclassical French paintings by Meynier, a pair of seventh-century Chinese porcelain tomb guardians, Salvador Dali's *The Dream*, Viktor Schreckengost's *Jazz Bowl*, a pre-Columbian stone head used in the Aztecs' ritual ballgame, an expansive blue and yellow feathered panel from ancient Peru, and Grant Wood's *January*. "I felt that if I could make a single impact, it would be in the area of modern and 20th-century art, to celebrate what we have, but also fill gaps. We've done that with the Krasner, the Gober, the gift of the Puryear. I think that the reinstallation of those galleries pointed out that our holdings of contemporary art were a lot stronger than some people thought. We also filled gaps in other areas, adding masterworks



Every director dreams about acquiring a work like *Apollo Sauktoronos*, which came to the museum in 2004.

and reinstalling collections in African and pre-Columbian art, and strengthening the ancient Chinese collection.” An overview of the major acquisitions of the past five years will appear in our upcoming July/August issue.

With special exhibition space limited and expansion plans in the works, the museum’s capacity to program major exhibitions was somewhat reduced, but many significant shows took place nonetheless. In addition to hosting traveling exhibitions, the museum organized or co-organized *Master Drawings from the Cleveland Museum of Art*, gathering highlights of the museum’s extraordinary collection; *Viktor Schreckengost and 20th-Century Design*, celebrating the life work of the influential designer and professor at the Cleveland Institute of Art; *Unfolding Beauty*, showcasing many of our finest Japanese screens; *Picasso: The Artist’s Studio*, examining for the first time a signature theme in the artist’s career; *A City Seen*, gathering the extraordinary Cleveland-themed photography portfolios commissioned annually by the George Gund Foundation; *Magna Graecia*, bringing to the United States for the first time works from ancient “Greater Greece”; the joint exhibitions *Jasper Johns: Numbers* and *Drawing Modern: Works from the Agnes Gund*

*Collection*, one of the more engaging events in the contemporary art scene in recent years; and *Dukes & Angels: Art from the Court of Burgundy*, a milestone collaboration between our museum and the Musée des Beaux-Arts in Dijon, France. “The curators have put together a number of shows that made significant contributions to knowledge, but on the other hand, with the impending prospect of closing the doors during construction, we knew we needed to compensate for the likelihood that much of the permanent collection would be unavailable,” says Mrs. Reid. “With *Barcelona, Monet and Normandy*, and the *Fabergé–Tiffany–Lalique* shows coming up, as with the current Phillips collection exhibition, we will have presentations that combine integrity of ideas with broad popular appeal.”

The museum also initiated Project 244, a small new gallery space dedicated to the presentation of work by the most cutting-edge contemporary artists. Mrs. Reid notes, “I think it’s of absolutely core importance to have a gallery that places contemporary art in the context of the rest of the museum. [Former curator of contemporary art] Ed Henning did this for years, and I think it was very important to revive it. It’s not about ‘do you like it or not,’ but ‘here’s what’s going on right now: judge for yourself.’” Having such a temporary exhibition space “puts in perspective our strategy in making modern art acquisitions. With our endowment, we can afford to be a little behind the curve, waiting long enough to know what’s going to last, but still acting early enough to buy works before they become astronomically expensive. That’s the responsible way to use the museum’s acquisition funds.”

The performing arts, music, and film programs experienced exciting growth. Carnevale, a summer version of the longer VIVA! series of performing arts, brought world music and dance in conjunction with the Summer Evenings festivals. The Musical



An installation by artist Trenton Doyle Hancock (at right) inaugurated the Project 244 exhibition space for contemporary art.



A memorable evening lighting ceremony celebrated the completion of the 1916 building exterior restoration project in 2002.

Arts department brought back the Aki Festival of New Music, delighting performers and audiences alike. The film program evolved to become Panorama: Moving Pictures @ the Art Museum. In early 2005, a new curatorial-level department of Performing Arts, Music, and Film was created by consolidating those separate departments. And the Fast Forward series of special events brought together art, music, film, and performance in a late-night party setting.

Administrative and curatorial appointments during Mrs. Reid's tenure will influence the museum for years to come. Susan Stevens Jaros joined the staff in 2001 as Deputy Director for Development and External Affairs and, six months later, Janet Ashe became Deputy Director for Administration and Finance. Charles Venable arrived as deputy director for collections and programs in 2002, and immediately began to apply his considerable energy. New curatorial hires included Constantine Petridis, associate curator of African art; Holger Klein, Robert P. Bergman curator of medieval art; Anita Chung, associate curator of Chinese art; Mark Cole, associate curator of American art; Heather Lemonedes, assistant curator of prints and drawings; Susan Bergh, associate curator of art of the ancient Americas; and Jeffrey Grove, associate curator of contemporary art (now at the High Museum in Atlanta).

But no doubt the achievement for which Mrs. Reid's years at the museum will be most remembered is her shepherding of the ambitious expansion project, from the selection of Rafael Viñoly to design the new space and the numerous public forum events, to the behind-the-scenes work necessary to ensure that the new facility effectively presents works of art for all visitors, to raising the funds necessary to make the vision a reality. "We have an absolutely first-class staff who are exhilarated by the building and will carry us to the future," says the director. "We already have a great collection. Next, we will move toward interpretation, making this wonderful collection understandable to anyone who walks in the doors. The new building, the staff, and the collection—together—paint a bright future for the Cleveland Museum of Art." ■

The director and architect Rafael Viñoly chat before a public forum at the Ohio Theater in 2003.



# Side by Side

“All of us can acquire eyes wherewith to see the world as artists see it, variously, selectively, intellectually, or emotionally.” –Duncan Phillips



## EXHIBITION

Masterworks from The Phillips  
Collection  
Through May 29  
North Gallery

The striking juxtaposition of works from the CMA collection with masterpieces from the Phillips Collection, currently on view in the museum's special exhibition gallery, brilliantly tests our visual acuity and ways of seeing. As we wend our way through the exhibition, some of the comparisons are obvious, while others are more subtle, and it is the teasing out of these nuances that inflects our appreciation of these artists and paintings, and delights, trains, and challenges our eyes as Duncan Phillips envisioned.

The extraordinary display of our *Large Plane Trees* (considered by many scholars as the earlier work of 1889) with *The Road Menders* (completed mid-December 1889) of the Phillips Collection, for instance, gives insight into Vincent van Gogh's initial approach to a subject *in situ* and the intriguing changes that he made in order to create a "more finished" canvas in his studio. Small changes to details, whether it be the simple opening of the shutters (at the left-hand side of the Phillips Collection work), heightening of the lamp post, addition of another

Vincent van Gogh:  
*Cleveland's Large Plane Trees* (left) and the slightly later Phillips Collection painting *The Road Menders* side by side in the museum's conservation laboratory. A tag on the back of the Phillips painting indicates that it visited Cleveland once before, in 1948. *The Large Plane Trees*, 1889. Gift of the Hanna Fund, CMA 1947.209. *The Road Menders*, 1889. The Phillips Collection, Washington, D.C., acquired 1949.

figure mending the road, darkening of the foreground figures, or addition of hatching marks on the stones, show van Gogh's fascination not only with the composition's rhythm and flow, but with the scene itself and its craggy, monumental trees and industrious villagers. The more dramatic changes to the tone and color of the work—the transformation of the deep blues, muddy browns, and oranges to more light green, turquoise hues, and brighter reds which lead the eye from foreground to background—indicate van Gogh's instinctual awareness of the expressive power of color and paint.

Duncan Phillips had a particular penchant for the "road" motif, and the wide avenue of Claude Monet's *The Road to Vétheuil* (1879), which is hung together with our *Low Tide at Pourville, near Dieppe* (1882) and *Val-Saint-Nicolas, near Dieppe (Morning)* (1897) from the Phillips Collection, reflects this. This trio highlights Monet's artistic prowess at rendering light and landscape at different stages in his career. The Phillips Collection's *The Road to Vétheuil* captures the fleeting light of a fall afternoon; ours captures the brilliant crisp rays that make the cliffs in the distance blaze in yellow and pink tones and the reflection of the water sparkle; and the painting of Val-Saint-Nicolas captures the morning light. Each demonstrates how Monet manipulated paint and adapted his brushstroke to the setting and atmosphere before him. He moved from using



Claude Monet:  
*Val-Saint-Nicolas, near Dieppe (Morning)*, 1897. The Phillips Collection, Washington, D.C., acquired 1959.  
*The Road to Vétheuil*, 1879. The Phillips Collection, Washington, D.C., acquired 1920.  
*Low Tide at Pourville, near Dieppe*, 1882. Gift of Mrs. Henry White Cannon, CMA 1947.196.



small staccato strokes for a complex and flickering mosaic of colors in his painting at Vétheuil, to employing long narrow strokes to suggest the ripples of the waves and whimsical arabesques of white, pink, and gray paint to suggest the wispy clouds in the painting of Pourville, and finally blended unending mixtures of violets, whites, greens, blues, and pinks to create the hazy effects of the cliffs bathed in the morning glow at Val-Saint-Nicolas.

Just as van Gogh's two versions of the boulevard in Saint-Rémy inspire the question of what it means to be a "finished" work, so the pair of Paul Cézanne's paintings also prompt a similar inquiry. When *The Garden at Les Lauves* (ca. 1906) initially arrived in Washington (leading up to its purchase in 1955), its frame was apparently cropped in such a way as to cover more of the "unfinished" blank canvas. The canvas fully displayed as it is now reveals more completely the artist's



EXHIBITION  
Masterworks from The  
Phillips Collection  
Through May 29  
Ninth Gallery

methods, which fascinated Duncan Phillips, who wrote: "In its present state of free intuition and unpremeditated daring it is a symbol of great art in the making." Both the work from the Phillips Collection and our *Mount Sainte-Victoire* (ca. 1904), shown together, are late works from the period when Cézanne settled in Aix en Provence and (like Monet and his numerous landscape series) began to continually paint series of different views of Mount Sainte-Victoire and the surrounding landscape. Painted only a few years apart, both works—whether "incomplete" or not—are painted in bold strokes of color. The trees at the upper left, which arch over the scene, are employed—à la Poussin—as framing devices in both paintings. While in our work the trees serve to echo the curves of the mountainside, in *The Garden at Les Lauves* their graceful arc has been turned into a vigorous cloud of paint. Phillips viewed Cézanne as the "logical middle man" between El Greco and Picasso, and certainly in this show, Cézanne fulfills that duty.

There is perhaps no partner for Pierre-Auguste Renoir's masterful *Luncheon of the Boating Party* (1880–81) (and certainly Phillips thought so, for he never collected another painting by Renoir after acquiring this one in 1923), but our portrait *Romaine Lacaux* (1864) by Renoir, considered one of his earliest commissioned portraits and perhaps his first signed and

Paul Cézanne:  
*The Garden at Les Lauves*, ca. 1906.  
The Phillips Collection, Washington,  
D.C., acquired 1955.  
*Mount Sainte-Victoire*, ca. 1904. Be-  
quest of Leonard C. Hanna Jr., CMA  
1958.21.



dated work, creates an intriguing dynamic. Renoir's early training as an apprentice to porcelain decorators and his youthful visits to the Louvre to copy old master paintings are evinced in the delicate rendering of the young girl. If Renoir updates Vélasquez's *Portrait of the Infanta Marguerita in Romaine Lacaux*, he modernizes Veronese's *Marriage Feast at Cana*, the *fête champêtre*, and the Dutch group portrait in the tremendous *Luncheon of the Boating Party*. The sweeping fringed drapery and floral-patterned motif in the background of *Romaine Lacaux* are transformed into a joyful awning and an expansive view of nature itself in *Luncheon of the Boating Party*; the finely painted bouquet in the young girl's lap is vigorously renewed in the explosive splashes of red on Aline Charigot's decorated straw hat. Both works demonstrate the decisive utilization of brilliant hues and exquisite brushwork by Renoir, a master of color and composition.

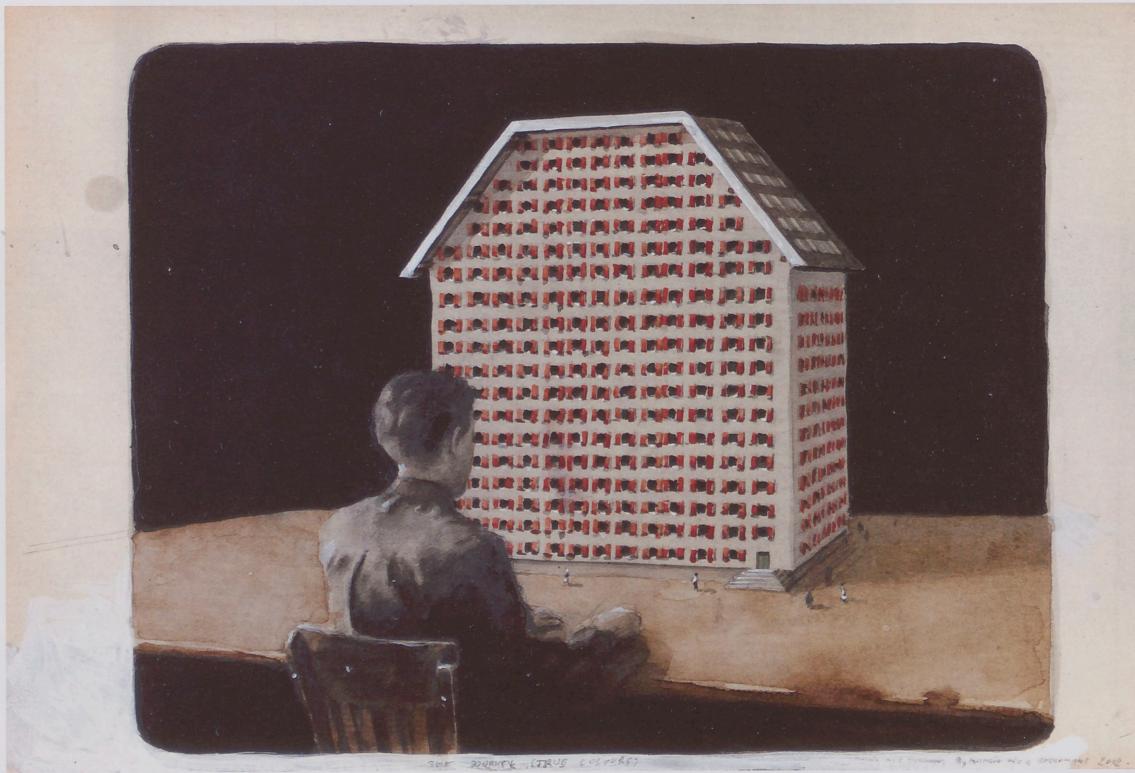
While this exhibition presents a carefully selected group of important masterworks, it is only a modicum of the stunning treasures that both collections have to offer. More connections between the Phillips Collection's masterpieces and our works in the galleries can be found to delight the eyes and stimulate the mind. ■

Pierre-Auguste Renoir:  
*Luncheon of the Boating Party*,  
1880–81. The Phillips Collection,  
Washington, D.C., acquired 1923.  
*Romaine Lacaux*, 1864. Gift of the  
Hanna Fund, CMA 1942.1065.



# Not Just an Image

The Belgian artist Michaël Borremans draws himself into a long tradition.



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## EXHIBITION

Michaël Borremans:  
*Hallucination and Reality*  
May 22–September 4  
Project 244

For mysterious images, precise realism, and psychological penetration Flanders has been the place to go since the 15th century, when artists such as Robert Campin and the Van Eycks invested their reverence for the natural world—the hallmark of the Northern Renaissance—with the spiritual aspiration that blossomed in the Reformation. In the late 19th century this territory, the country of Belgium since 1830, boasted an artistic avant-garde led by Les Vingt, an association that included artists who sought to use lucid, concrete imagery to explore the subconscious. Surrealism, widespread in Europe and the U.S. throughout the 20th century, is very much alive in Belgium in the 21st, especially in the work of Michaël Borremans.

Often surrounded by notes and sketches, Borremans's drawings represent a mental world as much as a body of graphic art. Sometimes drawn on such everyday materials as envelopes, the backs of photographs, and old book covers, in which the experience of the world is already present, they seem to be accompanied by a murmur of voices that question and expand the drawings' ostensible subjects. Sometimes the voices conduct extended dialogues, with the crazy logic of a dream in which the events are impossible sequiturs: the anxieties of the client for a work of architecture are assuaged by the assurance that the huge models will be sold to artists who will increase their value

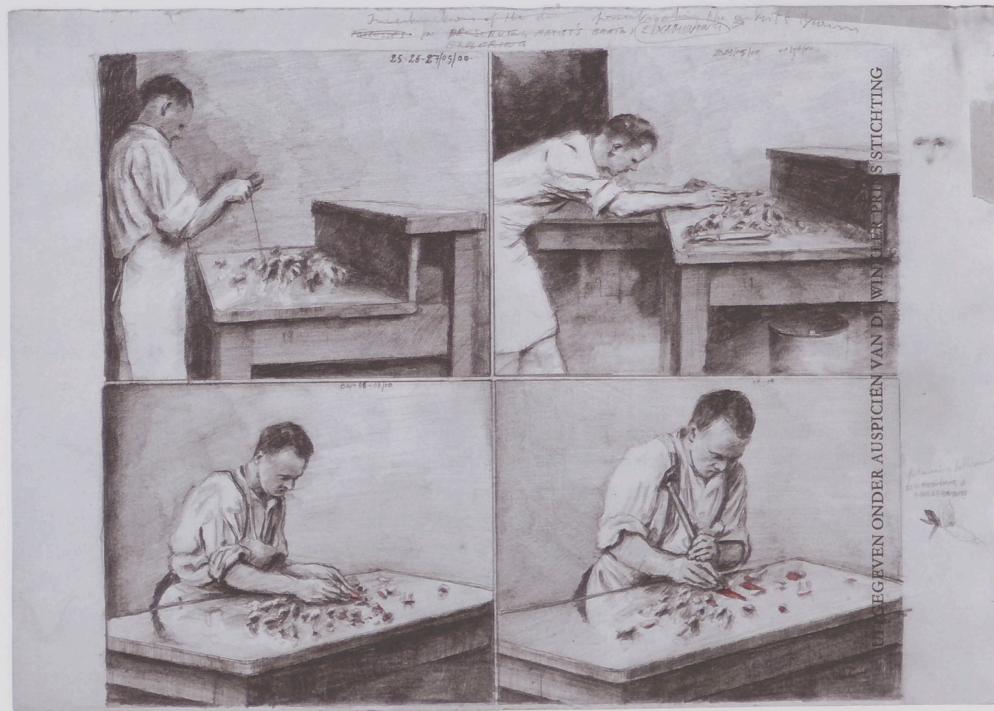
The model for a particularly brutal piece of architecture travels to several sites in the series *Journey*, growing monstrously to fill galleries in the Louvre and the Stedelijk Museum voor Actuel Kunst in Ghent. Here it is studied by a man whose shirt and hairstyle recall the 1930s or '40s, as does his chair; the minute figures on his table seem also to admire it (*The Journey [True Colors]*, 2002, pencil, watercolor, white and black ink, varnish on book cover, 17 x 24.7 cm, courtesy Zeno X Gallery).

as works of art; instructions are given for the accomplishment of absurd tasks; other inscriptions ascribe inexplicable lines of dialogue to figures in the drawing. Random phone numbers and jottings suggest background noise from the artist's life when the drawing was under way, and titles sometimes appear in the same fugitive script, but all represent the artist's voice, a form of direct address that gives the work a curious intimacy. The words add a dimension to a palimpsest of mental activity, not unlike the voiceover in a film.

In an interview with Peter Doroshenko published in the exhibition catalogue, the artist speaks of painting as “not just an image” and drawings as “more like poetry or literature; they must be read.” It is interesting to “read” them against the background of such texts as the work of Borremans’s fellow Belgian, the philosopher and critic Paul de Man, which also dismantles the conventions of meaning and literal reality. Also suggestive is de Man’s career, which included oblique complicity with Nazi collaborators during the early years of WWII. This kind of moral ambiguity is still vivid in Belgium’s recent past and echoes hollowly in Borremans’s world of captive specimens and miniature populations.

Though Borremans, like many influential artists today, bases much of his imagery on photographs, he realizes it with a mastery of traditional media and technique that links his work to the past and gives crucial importance to the physical characteristics of the artwork and its identity as an object of craft. Alluding fluently to old master drawing, the monochrome images, with their delicate washes and white heightening, also recall halftone illustrations in an old instruction manual or a textbook from childhood or before—an earnest, narrow-minded exposition of outmoded attitudes and absurd ideals. Hairstyles, costumes, and furniture also suggest the past, often the first half

Many of the drawings have the didactic quality of an instruction manual or textbook. Here a technician solves the problem of catching and flattening some little creatures by first cutting them in half (*Flattening a Hellhound*, 2000, pencil and watercolor on paper, 19 x 26.5 cm, private collection, courtesy Zeno X Gallery).



of the 20th century, a time of catastrophe in Europe; an ominous air of totalitarian implication hangs over many of these images.

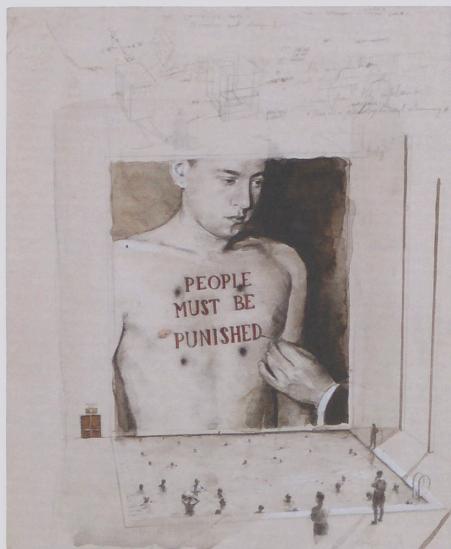
Evil is expressed more directly in the form of cruelty: illustrated instructions for inserting severed heads into boxes show how to cut off noses and chins when necessary, frightful mutilations and mutations are often tenderly emphasized in red, the only bright note in Borremans's palette, and a screaming or horrified face is sometimes seen within his macabre assemblies. Traditional portrait formats, especially heads and busts, are converted to grimly evocative decapitations and truncations without wholly losing their Old World aura.

Though there is nothing preliminary or unfinished about these drawings, the traditional function of drawing as preparation for work in another medium enriches these projects for monuments and bizarre experiments; drawing here is the lan-



According to the scribbled notes at the bottom of the drawing, loud-speakers in the monument's colossal bodice hurt the visitors' ears with quotes from Mae West's films. The visitors stand on little bases, like toy soldiers, so the apparently vast space they enter may be only a diorama, and not the end of the earth (*A Mae West Experience—For the People*, 2002, pencil, watercolor, and white ink on paper, 16.3 x 20.3 cm, private collection, Los Angeles).

Though perforated by four holes in the chest, the giant figure patiently serves as a signboard for a sinister message; its size suggests a totalitarian aspect. The tiny swimmers are reduced by immersion to the truncated bodies, busts, and severed heads familiar from many of Borremans's other drawings. Among the notes is the admonition "Warning: This is a philosophical drawing" (*The Swimming Pool*, 2001, pencil, watercolor, and white ink on cardboard, 34 x 28.2 cm, private collection, courtesy Zeno X Gallery).



guage of possibility rather than completion, and locates us firmly in a mental world of notation and reflection, always at a remove from experience. The discontinuity of scale afforded by the idea of the model, especially accompanied by tiny people who may be, and often are not, in scale with the drawing's principal object and even each other, develops a metaphorical vision of the human condition that is genuinely frightening. In an interview with Jeffrey Grove, one of the curators of the exhibition, Borremans expressed dismay with the ease with which most people accept an officially concocted reality; though a wry humor is everywhere in his work—watch out for monumental foods that might interact with you in surprising ways—the vulnerability of those tiny figures gazing at his threatening monuments is no joke.

In these drawings we enter an indeterminate and dangerous psychological space in which schema like board games, natural history typologies, and anthropometric analyses suggest sinister results. Although Hogarth or Daumier may share his mischief and political engagement, they could never have imagined Borremans's world of authoritarian menace, presented with a deadpan ambivalence far more chilling than their relatively straightforward outrage. All his images, though organized by a powerful internal logic, are as much at odds with causality and linear narrative as those of his 20th-century countrymen René Magritte and Paul Delvaux, doomed to live through the century that still haunts the work of Michaël Borremans. In his drawings we see our own age of anxiety. ■≡

The impulse toward surrealism flourished in Belgium more than a century before Michaël Borremans, when the great Belgian artist James Ensor, for a time a fractious member of *Les Vingt*, also discovered a use for severed heads: caricatures of artists whom he considered abused by two former colleagues. In the room beyond, some critics feast on the repast (*The Dangerous Cooks*, 1896, chalk and pencil, 24.4 x 33 cm, Plantin Moretus Museum).



## Off-site Programs

As the museum's expansion project proceeds and permanent collection galleries are closed, some programs will not be possible until the galleries reopen (gallery talks, for instance). Many others will be offered at other sites in neighborhoods around the area. Details will be made public through advertising, local media listings, this magazine, and the museum website. We regret the unavoidable interruption but look forward to reaching further into communities.

## Museum Art Classes

Museum Art Classes for children will not take place this summer. Check the museum website for details about family programs in neighborhoods around the area.

### 1 MAY SUNDAY

#### Museum Ambassadors Community

**Day** 12:00–4:00 Students from nine area high schools lead tours, demonstrations, scavenger hunts, and family hands-on art activities.

**Highlights Tour** 1:30 CMA Favorites. Sign-language interpreted.

**Basic Parade Workshop** 1:30–4:30 Artists help you create your parade entry. A workshop pass (individuals \$30; families \$100 up to 5 people, \$15 each additional person) entitles you to attend all basic workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Fri 6:00–9:00, Sat 1:30–4:30, and Sun 1:30–4:30 until the parade. Register for all workshops or the parade during any listed workshop.

**Lecture and Special Event** 1:30 *The Impressionist Table*. Culinary historian Alexandra Leaf, author of *The Impressionists' Table: Recipes and Gastronomy of 19th Century France*, discusses the fascinating world of 19th-century cafés, picnics, concerts, and restaurants, and their significance to the Impressionist painter. This lecture will be followed by a tea party in the Oasis. Renowned chef

## Adult Studios

Start times, number of weeks, instructors, prices, and fees vary; see daily listings. Held on the first floor of the Penton Building, 1300 E. 9th St., Cleveland (except as noted).

**Beginning Tue/June 14:** *Memory Books and Weaving*.

**Beginning Wed/June 15:** *Silk Painting and Textile Scrolls*.

**Beginning Fri/June 17:** *How Do You Draw from the Right Side of the Brain? and Art Sampler*.

**Special Class at Great Lakes Science Center June 16, July 6, and Aug 7:** *Drawing the Human Figure*.

## Gallery Talks

Meet in the main lobby for a free talk 1:30 daily and Sundays at 3:00, plus 2:30 on Thursdays and Wednesday evenings at 6:00 or 6:30. **Gallery Talks** have special themes; others are general museum **Highlights Tours**. A sign-language interpreter accompanies the first Sunday highlights tour. See daily listings for topics and details.

## Lecture Course

Anne Helmreich from Case Western Reserve University teams up with CMA Curatorial Fellow Margaret Burgess for *Art Movements and Collecting: Late 19th, Early 20th Centuries*, 3 Saturdays, 10:30–12:00, in conjunction with *Masterworks from The Phillips Collection*. Tickets \$48 (CMA members \$36), individual session \$25/\$15.

## Family Express

Sun/May 15, 2:00–4:30, *Cool Knights* lets families create their own medieval "armor" in the 21st century. A **Family Mini-highlights Tour** is the 15th at 1:30.

Sun/June 19, 2:00–4:30, *Summer Breeze* provides the opportunity for families to make works of art that float and fly (north lobby).

## The Art of Travel

The museum and Cuyahoga County Public Library offer a unique opportunity for learning and enrichment via videoconferencing to the Mayfield Heights and Maple Heights libraries. Participants share travel journeys through stories and photographs, interacting with fellow travelers at each site: *England*, Thu/May 3 and 10, 2:00–4:00; *Netherlands*, Tue/June 7 and 14, 2:00–4:00.

### 6 MAY FRIDAY

**Highlights Tour** 1:30 CMA Favorites

**Basic Parade Workshop** 6:00–9:00. See May 1.

**Film** 6:00 *Edvard Munch* (Norway/Sweden, 1976, color, subtitles, 35mm, 166 min.) directed by Peter Watkins. See a new, restored print of one of the all-time great films about the visual arts—a trenchant portrait of the tormented Norwegian painter of *The Scream*. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

**Concert**

7:30 *Music of the Belle Époque*

Hear the music of Debussy and Ravel performed by Ensemble Bilitis of Oberlin and New York's janus trio.

**5 MAY THURSDAY**  
**Highlights Tour** 1:30 CMA Favorites  
**Gallery Talk** 2:30 *Staff Favorites*. Debbie Apple-Presser.

**Lecture** 10:30–12:00 *Impressionism*. Anne Helmreich, Case Western Reserve University.

**Highlights Tour** 1:30 CMA Favorites

**Basic Parade Workshop** 1:30–4:30. See May 1.

Jacques Pépin selected various wines for each meal described in the book. Lecture only: \$14, CMA members \$12; tickets for the entire special event are \$85. Register by April 26.

**Highlights Tour** 3:00 CMA Favorites

### 3 MAY TUESDAY

**Highlights Tour** 1:30 CMA Favorites

### 4 MAY WEDNESDAY

**Book Club Begins** 10:00 *Chasing Cézanne*, Peter Mayle, Wed/May 4, 11, and 18. \$20, CMA members \$16.

**Highlights Tour** 1:30 CMA Favorites

**Gallery Talk** 6:00 *Phillips Collection*. Kate Hoffmeyer (exhibition ticket required).

**Preconcert Lecture** 6:30 *Mary Davis and Paul Cox*



janus trio

# Downtown Art for Lunch

First floor of Penton Building, 1300 E. 9th St., 12:15–1:00. Advance registration required.

**Book Club Lunch:** *Da Vinci Code*, by Dan Brown, Tue/June 21–July 5: \$32, CMA members \$26.

**Architecture Lunch Thursdays:** Nine different walking tours of Cleveland. \$8/week starting June 23.

**Lunch Studios:** *Make Your Own Purse*, Tue/June 21–July 5; *Beading*, Wed/June 22–July 6; *Introduction to Painting*, Thu/June 23–July 7; *How Do You Draw from the Right Side of the Brain?*, Fri/June 24–July 8. Any three-class session \$32, CMA members \$26; supplies \$10.

**Parade at Noon.** Cleveland's unique community arts event is Sat/June 11. This year's theme is *Inside Out*. University Circle Incorporated coordinates Circle Village entertainment and hands-on activities on Wade Oval, 11:00–4:00. For information, call 216-707-5033.

Join the parade for \$5/person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed. Register for all workshops or for the parade during any workshop—by May 22 to be listed in the parade program. Workshop flyers available in the lobby. Questions? Call 216-707-2483.

At **Basic Parade Workshops**, Fri 6:00–9:00, Sat 1:30–4:30, and Sun 1:30–4:30 until the parade, artists help you make masks, costumes, and giant puppets for your parade entry. A workshop pass (individuals \$30;

This free event is presented annually by the museum and University Circle Incorporated. Additional support for the event comes from the Ohio Arts Council; PLIDCO; the Cleveland Coca-Cola Bottling Company; the City of Cleveland, Jane L. Campbell, Mayor; Cleveland City Council members Patricia J. Britt (Ward 6), Sabra Pierce Scott (Ward 8), and Kevin Conwell (Ward 9); and Cuyahoga County Board of Commissioners Jimmy Dimora, Tim Hagan, and Peter Lawson Jones. Promotional support is provided by 89.7 WKSU and *The Plain Dealer*.

families \$100 up to 5 people, \$15 each additional person) covers all basic workshops and includes parade registration. Open to all ages; children under 15 must register and attend with someone older. Group rates and scholarship assistance are available.

**Special Parade Workshops** are offered in batik and stilt dancing. **Batik** your own costume or banner, Sat/May 7–June 4, 10:00–12:30. Individuals \$25 with pass; fabric at cost. During **Stilt Weekend**, Sat/May 14 and Sun/May 15, 1:30 to 4:30, practice with Puerto Rican stilt dancer Pedro Adorno and Canadian stilters Brad Harley and Rick Simon. Workshop passholders will be given priority and children must be at least 10 years old. Passholders without stilts may order them for \$40 during the stilt weekend only. Participants may keep stilts after safety training. Adorno teaches



stilt safety, tying, and the art of dancing on stilts at **Stilt dancing for Paraders**, Sat/May 21–June 4, 10:00–12:30 (novice) and 1:30–4:30 (advanced); free with workshop pass.

Lots of **Volunteers** are needed. Assist at workshop sessions, distribute posters and flyers, or fill one of the dozens of parade day jobs. Call 216-707-2593 for more information.

## 8 MAY SUNDAY

**Highlights Tours** 1:30 and 3:00 *CMA Favorites*

**Basic Parade Workshop** 1:30–4:30. See May 1.

**Film** 1:30 *Best of the Ottawa International Animation Festival 2004*. See May 4.

## 10 MAY TUESDAY

**Highlights Tour** 1:30 *CMA Favorites*

## 11 MAY WEDNESDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 6:00 *Seeing Red*. Maya Hercbergs, docent.

**Film** 6:00 *Edvard Munch*. See May 6.

## 12 MAY THURSDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Staff Favorites*. Kate Hoffmeyer.

## 13 MAY FRIDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Basic Parade Workshop** 6:00–9:00. See May 1.

## 14 MAY SATURDAY

**Special Parade Workshop** 10:00–12:30 *Batik*. See May 7.

**Lecture** 10:30–12:00 *Post-Impressionism*. Anne Helmreich, Case Western Reserve University.

**Highlights Tour** 1:30 *CMA Favorites*

**Parade Stilt Weekend** 1:30–4:30. Try walking on stilts. Puerto Rican stilt dancer Pedro Adorno and Canadian stilters Brad Harley and Rick Simon show you how. Free to all, priority to passholders; children must be at least 10 years old. Passholders without stilts may order them *only* during stilt weekend: \$40 (yours to keep after safety training).

**Basic Parade Workshop** 1:30–4:30. See May 1.

## 15 MAY SUNDAY

**Highlights Tours** 1:30 and 3:00 *CMA Favorites*

**Basic Parade Workshop** 1:30–4:30. See May 1.

**Parade Stilt Weekend** 1:30–4:30. See May 14.

**Family Mini-highlights Tour** 1:30

**Family Express** 2:00–4:30 *Cool Knights* lets families create their own medieval "armor" in this free drop-in workshop.

**Concert** 2:30 *French Organ Music*. Curator emeritus Karel Paukert returns for a program of works by Franck and Vierne.

## 17 MAY TUESDAY

**Highlights Tour** 1:30 *CMA Favorites*

## 18 MAY WEDNESDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 6:00 *Phillips Collection*. Saundy Stemen.

**TAA Lecture** 7:30 *Japanese Mingei*. Jennie Hutchings explores a hidden aspect of Japan that is much alive in its *mingei* (folk art).

## Film

## ORDER TICKETS

Call 216-421-7350 or visit [clevelandart.org](http://clevelandart.org) to order exhibition or event tickets (service fee). No fee for in-person orders.

Animation, documentary, and drama fill the Panorama screen at the museum in May. *Best of the Ottawa Animation Festival 2004* (Wed/4, 7:00 and Sun/8, 1:30) brings prize-winners from one of the world's oldest and most prestigious animation festivals to Cleveland for the first time. *Edvard Munch* (Fri/6 and Wed/11, 6:00) profiles the intense painter. In the acclaimed documentary *Watermarks* (Sat/21 and Sun/22, 1:30 and Wed/25, 7:00), champion swimmers from the legendary Jewish sports club Hakoah Vienna are reunited at the swimming pool of their youth, where they reminisce about their stellar 1930s athletic achievements that belied the Nazis' notions of Aryan superiority. *Monsieur N* (Fri/27, 6:45 and Sun/29, 1:30) is none other than Napoleon Bonaparte, who, in this lavish new work of speculative fiction, spends

his final days on St. Helena island battling a British military governor who functions as his "jailer." Panorama vouchers, in books of 10, can be purchased at the Ticket Center for \$45, CMA members \$35.

May's installment of "Masters of Modern Cinema," the monthly film/lecture series presented by CMA film program head John Ewing, focuses on Belgium's brother directing team of Jean-Pierre and Luc Dardenne, left-wing neorealists whose last three movies—*La Promesse*, *Rosetta*, and *The Son* (Wed/25, 6:30)—are among the most acclaimed and honored European films of the past ten years.

**MAY MOVIES:** *Edvard Munch*, *Monsieur N*, *The Son*, *Watermarks*

PANORAMA



## 21 MAY SATURDAY

**Special Parade Workshop** 10:00–12:30 *Batik*. See May 1.

**Special Parade Workshop** 10:00–12:30 *Stilt dancing* (novice). Learn stilt safety, tying, and the art of dancing on stilts. Free with workshop pass. See May 1.

**Highlights Tour** 1:30 *CMA Favorites*

**Basic Parade Workshop** 1:30–4:30. See May 1.

**Special Parade Workshop** 1:30–4:30 *Stilt dancing* (advanced). See 10:00 listing.

**Film** 1:30 *Watermarks* (France/Israel/USA, 2004, color/b&w, subtitles, 35mm, 80 min.) directed by Yaron Zilberman. Seven women in their 80s—all champion swimmers for the legendary Jewish sports club Hakoah Vienna during the 1930s—are reunited at the swimming pool of their youth in this moving documentary that "approaches the Holocaust from a fresh, intimate perspective" (*The New York Times*). Cleveland premiere. \$7, CMA members, seniors, and students \$5; no Panorama vouchers.

## 22 MAY SUNDAY

**Highlights Tours** 1:30 and 3:00 *CMA Favorites*

**Basic Parade Workshop** 1:30–4:30. See May 1.

**Film** 1:30 *Watermarks*. See May 21.

## 24 MAY TUESDAY

**Highlights Tour** 1:30 *CMA Favorites*

## 25 MAY WEDNESDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 6:00 *Art Touches the People in Our Lives: Everybody Needs Somebody*. Jackie Spieler, docent.

**Masters of Modern Cinema** 6:30 *The Son* (Belgium/France, 2002, color, subtitles, 16mm, 103 min.) directed by Jean-Pierre and Luc Dardenne, with Olivier Gourmet. A tormented carpentry teacher at a trade school for troubled teens is mysteriously attracted to and repelled by a skinny, solemn new arrival. Gourmet won the Best Actor prize at Cannes for his naturalistic performance in this gripping, wrenching, suspenseful drama. Associate director of film John Ewing talks about the Dardenne



brothers before the screening. \$8, CMA members \$6, seniors and students \$5; no Panorama vouchers.

**Film** 7:00 *Watermarks*. See May 21.

## 26 MAY THURSDAY

**Highlights Tour** 1:30 *CMA Favorites*

## 27 MAY FRIDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Basic Parade Workshop** 6:00–9:00. See May 1.

**Film** 6:45 *Monsieur N* (France/Britain, 2003, color, subtitles, 35mm, 127 min.) directed by Antoine de Caunes, with Philippe Torreton, Richard E. Grant, and Elsa Zylberstein. This lavish historical fiction speculates on the final days of Napoleon Bonaparte, when he was a British prisoner on the barren island of St. Helena. Torreton is riveting as the emperor. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

# Summer in the Courtyard

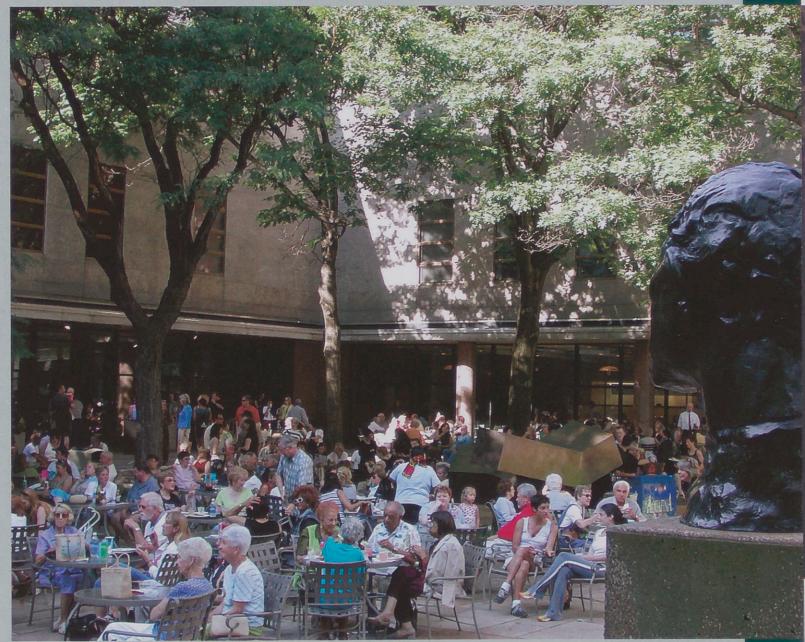
## Music of the Belle Époque

Presented in conjunction with *Masterworks from The Phillips Collection* and supported by the Musart Society, this series of free events explores the witty, sensuous, exotic, and profound music of late 19th- and early 20th-century France. *Music of the Belle Époque* (Wed/May 4) features Ensemble Bilitis from Oberlin Conservatory and New York's Janus trio performing music of Debussy and Ravel. Curator emeritus Karel Paukert returns to the McMyler Memorial Organ for a program of works by Franck and Vierne (Sun/May 15).

Enjoy courtyard music and dining every Wednesday and Friday from June 15 through Labor Day weekend. Courtyard music in June begins on Wed/15 with *The Tony Carmen Band* (swing/dixieland), followed by *Haywire* (rock, Fri/17), *Eddie Baccus Quartet* (jazz, Wed/22), *The Kingbees* (rock/blues, Fri/24), and *The Cleveland Tumbadors* (salsa, Wed/29). Check the July/August magazine for additional summer entertainment.

## Carnevale Series

Due to the museum's expansion and renovation plans, the Carnevale World Music and Dance Series will not take place this summer. Artists previously scheduled for Carnevale will be incorporated in a new VIVA! series, presented at various locations around town. Watch for your brochures this summer!



### 28 MAY SATURDAY

**Special Parade Workshop** 10:00–12:30 *Batik*. See May 1.

**Special Parade Workshop** 10:00–12:30 *Stiltdancing* (novice). See May 21.

**Lecture** 10:30–12:00 *Duncan Phillips Paintings and CMA Comparisons*. Margaret E. Burgess, Cleveland Curatorial Fellow.

**Highlights Tour** 1:30 *CMA Favorites*

**Basic Parade Workshop** 1:30–4:30. See May 1.

**Special Parade Workshop** 1:30–4:30 *Stiltdancing* (advanced). See May 21.

### 29 MAY SUNDAY

**Highlights Tours** 1:30 and 3:00 *CMA Favorites*

**Basic Parade Workshop** 1:30–4:30. See May 1.

**Film** 1:30 *Monsieur N*. See May 27.

### 31 MAY TUESDAY

**Highlights Tour** 1:30 *CMA Favorites*

### 1 JUNE WEDNESDAY

**Book Club Begins** 10:00 *I Am Madame X*, Giola Diliberto, Wed/June 1, 8, and 15. \$20, CMA members \$16.

### 3 JUNE FRIDAY

**Basic Parade Workshop** 6:00–9:00. See May 1.

### 4 JUNE SATURDAY

**Special Parade Workshop** 10:00–12:30 *Batik*. See May 1.

**Special Parade Workshop** 10:00–12:30 *Stiltdancing* (novice). See May 21.

**Basic Parade Workshop** 1:30–4:30. See May 1.

**Special Parade Workshop** 1:30–4:30 *Stiltdancing* (advanced). See May 21.

### 5 JUNE SUNDAY

**Basic Parade Workshop** 1:30–4:30. See May 1.

### 11 JUNE SATURDAY

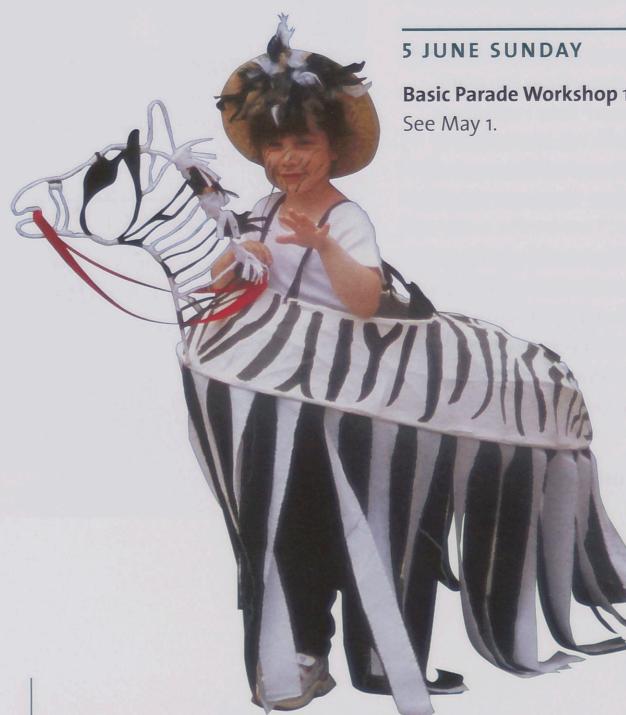
**Parade the Circle Celebration** 11:00–4:00. Parade at noon. International and national guest artists join Greater Cleveland artists, families, schools, and community groups in Cleveland's favorite community arts event.

### 14 JUNE TUESDAY

**Adult Studio Courses Begin** 6:00–8:00, 5 Tuesdays, June 14–July 12. \$96, CMA members \$72; supplies \$25. Penton Building.

**Memory Books**. Arielle Levine, instructor. Explore methods of book binding, as well as page layout and design, to create various types of books. Handmade books can be used as journals for creative writing and drawing, or as albums for preserving your photographs and keepsakes.

**Weaving**. Laura Ferrando, instructor. Use a simple loom to create your own woven treasures.



## Teacher Resource Center

The Teacher Resource Center is planning its annual summer series to take place at a site to be announced. Please check the website for updates and the TRC newsletter.

## Art and Fiction Book Club

Read and discuss literature with fine art themes, three mornings each month in the CMA library, 10:00–11:30. May: *Chasing Cézanne*, Peter Mayle, Wed/4, 11, and 18. June: *I Am Madame X*, Giola Diliberto, Wed/1, 8, and 15.

### 15 JUNE WEDNESDAY

**Courtyard Music** 5:30–8:30 *The Tony Carmen Band* (swing/dixieland)

**Adult Studio Courses Begin** 6:00–8:30, 5 Wednesdays, June 15–July 13. \$96, CMA members \$72; supplies \$25. Penton Building.

*Silk Painting*. Peggy Wertheim, instructor. Create a silk scarf or silk painting. Designs, references, and handout packet provided. New and continuing students welcome. *Stories in Your Life: Textile Scrolls*. Debbie Apple-Presser, instructor. Use fabric and embellishing techniques to create a book in scroll form. No experience necessary.

### 16 JUNE THURSDAY

**Studio Class** 6:00–8:00, at Great Lakes Science Center. *Drawing the Human Figure*. Kate Hoffmeyer, instructor. See the blockbuster exhibition *Body Worlds 2*, featuring preserved authentic human specimens, including entire bodies, individual organs, and transparent body slices, then learn about drawing techniques and have the unique opportunity to sketch using the exhibition

## Textile Art Alliance Events

The **TAA Annual Luncheon, More Than Simply Treatment**, is Wed/May 4, at 11:00 at Windows on the River in Cleveland, with CMA conservator Robin Hanson. Silent auction. Tickets: 440-808-5841.

A **Lecture, Japanese Mingei**, Wed/May 18 at 7:00 at the museum features Jennie Hutchings, who then leads a **Workshop** at the Beachwood Library, 25501 Shaker Blvd., Sat/June 18. Reservations: 440-543-8138.

The **TAA Wearable Art Tea and Fashion Show** is coming up Sun/Oct 23 at Windows on the River.

## Community Day

Bring the whole family Sun/May 1, 12:00–4:00, as the **Museum Ambassadors**, students from nine area high schools, lead tours, demonstrations, scavenger hunts, and other activities.

plastinates as models. Also Wed/July 6, 1:00–3:00 and Sun/Aug 7, 10:00–12:00. \$50, CMA and GLSC members \$40; includes art supplies and admission to the exhibition. Reservations required; class size limited to 15. Contact the Great Lakes Science Center's Education Department for reservations at 216-621-2400.

### 17 JUNE FRIDAY

**Adult Studio Courses Begin** 4:00–5:30, 5 Fridays, June 17–July 15. \$96, CMA members \$72. Penton Building. *How Do You Draw from the Right Side of the Brain?* Kate Hoffmeyer, instructor. Learn fundamentals of drawing and build confidence with helpful critiques. All levels. Supplies \$10.

*Art Sampler: Explorations for Beginners*. Jaymi Zents, instructor. Draw inspiration from the museum's Education Art collection while trying your hand at drawing, printmaking, ceramics, and watercolor. Supplies \$25.

**Courtyard Music** 5:30–8:30 *Haywire* (rock)

## NEO Show Members Events

The **Circles Party** will be Thu/July 7 (call 216-707-2589). Call the Ticket Center to make reservations for the **Members Party**, Sat/July 8, or **Cash Bar Receptions** Fri/July 8, Wed/July 20, Fri/Aug 5, and Wed/Aug 17.

## Accolades and Accidents

Museum publications won nine prizes at the Ohio Museums Association Annual Visual Communications Awards, five gold and four silver. This magazine won the gold award in its category for the fourth year in a row.

The French language has not been so fortunate in our pages recently. In February's Poulenc story, the title of an article, *Éloge de la Banalité*, should have been translated as "In Praise of Banality." And an "e" was left out of "Fontainebleau" in April.

### 19 JUNE SUNDAY

**Family Express 2:00–4:30 Cool Knights** lets families create their own medieval "armor" in the 21st century in this free drop-in workshop. North lobby.

### 21 JUNE TUESDAY

**Book Club Lunch Begins** 12:15–1:00 *Da Vinci Code*, by Dan Brown, Tue/June 21–July 5. \$32, CMA members \$26. Penton Building.

**Lunch Studio Begins** 12:15–1:00 *Make Your Own Purse*, Tue/June 21–July 5. \$32, CMA members \$26; supplies \$10. Penton Building.

### 22 JUNE WEDNESDAY

**Lunch Studio Begins** 12:15–1:00 *Beading*, Wed/June 22–July 6. \$32, CMA members \$26; supplies \$10. Penton Building.

**Courtyard Music** 5:30–8:30 *Eddie Baccus Quartet* (jazz)

## Library News

The Ingalls Library is pleased to announce the new and greatly improved Ingalls Library website, with new databases and links, more reference help through Ask a Librarian, and improved image searching. Library news and information is displayed on the home page and new acquisitions, as noted in the Monday Table List, are available twice a month. Check it out at [library.clevelandart.org](http://library.clevelandart.org).

One of the many wonderful benefits of museum membership is the use of the Ingalls Library. Whether you are researching a family heirloom, thinking of buying a new work of art and need some information, or doing research for an art history class project, the staff is available to assist you. Call 216-707-2530 for more information.

### 23 JUNE THURSDAY

**Walking Tour** 12:15–1:00 *Downtown Architecture*. \$8. Penton Building.

**Lunch Studio Begins** 12:15–1:00 *Introduction to Painting*, Thu/June 23–July 7. \$32, CMA members \$26; supplies \$10. Penton Building.

### 24 JUNE FRIDAY

**Lunch Studio Begins** 12:15–1:00 *How Do You Draw from the Right Side of the Brain?*, Fri/June 24–July 8. \$32, CMA members \$26; supplies \$10. Penton Building.

**Courtyard Music** 5:30–8:30 *The Kingbees* (rock/blues)

### 29 JUNE WEDNESDAY

**Courtyard Music** 5:30–8:30 *The Cleveland Tumbadors* (salsa)

### 30 JUNE THURSDAY

**Walking Tour** 12:15–1:00 *Downtown Architecture*. \$8. Penton Building.

# Exhibitions

## Masterworks from The Phillips Collection

North Gallery, through May 29

Before there was a National Gallery of Art or MoMA, there was Duncan Phillips's house on 21st Street in Washington, D.C. Phillips filled the walls with great works tracing the development of modern art and then opened the house to the public. Ever since, the Phillips Collection has enjoyed a reputation as one of the world's finest private collections. *Masterworks from The Phillips Collection* brings to Cleveland 59 celebrated European paintings, led by Pierre-Auguste Renoir's famous *Luncheon of the Boating Party*, with works by Cézanne, Courbet, Daumier, Degas, Van Gogh, Klee, Monet, Picasso, Braque, Kandinsky, and Matisse, as well as earlier works by El Greco, Chardin, Delacroix, and Ingres.

MASTERWORKS FROM THE PHILLIPS COLLECTION. Pierre Bonnard, *The Open Window*, 1921. Oil on canvas, 118.1 x 95.9 cm. The Phillips Collection, Washington, D.C., acquired 1930.



## From Leipzig

Project 244, through May 1

This exhibition focuses on the work of a group of artists who studied at the Leipzig Academy in the 1990s and are rapidly galvanizing international attention. This artists' quasi-collective includes Tim Eitel, Martin Kobe, Tilo Baumgärtel, Neo Rauch, Matthias Weischer, Christoph Ruckhäberle, and David Schnell. In 2002 they founded Galerie LIGA in Berlin, where they show their work and that of other younger artists.

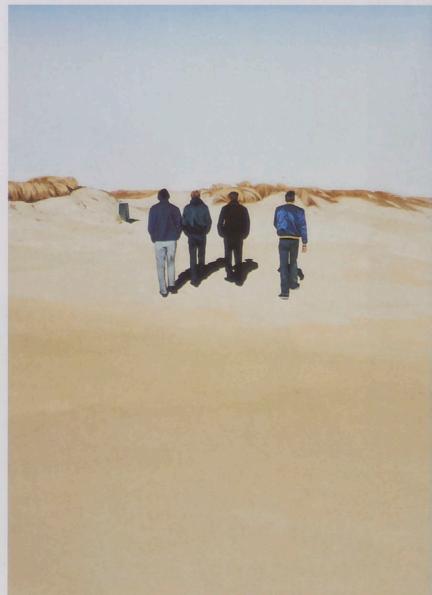
## Drawn with Light: Pioneering French Photography from the Cleveland Museum of Art

Galleries 103–105, through June 16

To complement the Phillips Collection exhibition, *Drawn with Light: Pioneering French Photography* offers selections from the museum's holdings of French photography from the same era (roughly 1850–1930), and even some of the same subjects. The show includes 30 works by such pictorially inventive and technically accomplished photographers as Édouard Baldus, Adolphe Braun, Gustave Le Gray, Henri Le Secq, Nadar, Charles Marville, Louis Robert, and Eugène Atget.

DRAWN WITH LIGHT. Gustave Le Gray's picturesque view was taken in the Pyrénées near the French/Spanish border (*The Bridge of Palàda [near Amelie-les-Bains]*), 1851, salted paper print from waxed paper negative, 23.8 x 32.7 cm, John L. Severance Fund 1987.130.

FROM LEIPZIG. Tim Eitel (German, b. 1971). *Boys group*, 2003. Oil on canvas, 260 x 190 cm. Ovitz Family Collection, Los Angeles. Courtesy Galerie EIGEN + ART Leipzig/Berlin and David Zwirner, New York.



# Admission to the museum is free

## Administrative Telephones

216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

## Website

[www.clevelandart.org](http://www.clevelandart.org)

## Ticket Center

216-421-7350 or 1-888-CMA-0033;  
Fax 216-707-6659 (closes at 8:00 on  
Wednesday and Friday).  
Non-refundable service fees apply  
for phone and internet orders.

## Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

## Museum Store

216-707-2333

## Special Events

216-707-2598

## Sight & Sound

Audio guide of the collection. Free.

## General Hours

Tuesday, Thursday, Saturday, Sunday  
10:00-5:00  
Wednesday, Friday 10:00-9:00  
Closed Mondays (some holidays  
excepted), July 4, Thanksgiving,  
December 25, and January 1

## Museum Café

Closes one hour before museum.

## Ingalls Library Hours

Tuesday-Saturday 10:00-5:00  
Wednesday to 9:00  
Reference desk: 216-707-2530  
Closed Saturdays beginning May 14  
Image library by appointment  
(216-707-2547)

## Print Study Room Hours

By appointment only (216-707-2242)

## Parking

\$1 per half-hour to \$8 maximum.  
Both lots \$3 after 5:00 (\$5 for special  
events). Free for seniors and disabled  
permit holders on Thursdays.

## Staff

Director of External Affairs:  
Donna L. Brock  
Editing: Laurence Channing,  
Gregory M. Donley, Kathleen Mills  
Design: Thomas H. Barnard III,  
Gregory M. Donley  
Photography: Howard T. Agriesti,  
Gary Kirchenbauer, Gregory M.  
Donley  
Digital scanning: David Brichford  
Production: Charles Szabla

Below: Parade the Circle Celebration,  
Sat/June 11.

Cover: The art installation crew  
moves Courbet's *Grand Panorama of  
the Alps with the Dents du Midi*.

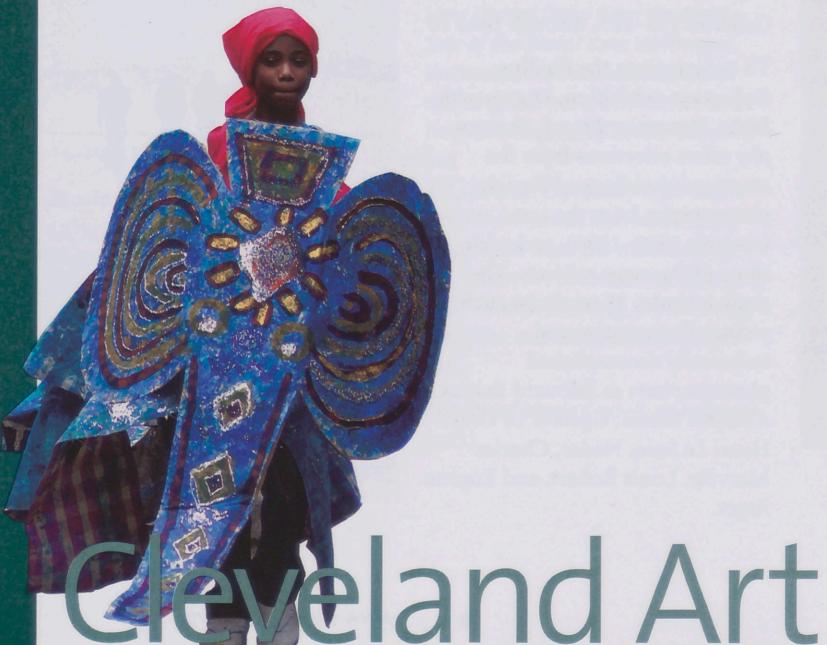


# THE CLEVELAND MUSEUM OF ART

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# Cleveland Art